



Portrait of Martha Simon by Albert Bierstadt

ARTISTS OF THIS VICINITY

By

Mrs. Elwyn G. Campbell

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and at the Fairhaven Colonial Club in 1922*



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When I was very young, about 1890, artists and literary folk formed interesting colonies at Marion and Nonquitt. In Marion, where we went summers, I remember my mother attending a reception in Mrs. Richard Watson Gilder's studio and telling me of the celebrated people she saw there.

Mrs. Gilder was Miss Helena DeKay before becoming the wife of the Century editor and was one of the organizers of the Society of American Artists an artist herself whose ideal heads and flowers were beautifully done, but whose career was cut short because she became an invalid soon after her marriage.

While in Marion, however, she and her husband drew many celebrities and embryo celebrities to the place. You have all seen her studio. It is now the Marion gas plant, just past Tabor Academy, on the trolley road to the station. In Gilder days, though, no trolley road passed its doors; only a grass grown wood path led to this old stone building in the midst of "pines that bring the sunset near" at the head of "The Singer's Lane" behind the Gilder home. It had been an oil refinery — before that a salt factory, but Mrs. Gilder had it transformed into a studio, Stanford White himself designing the great stone fireplace.

Joe Jefferson and his wife were often among the Gilder's guests here and few know that the noted character portrayer treasured his reputation as an artist far more than his name as an actor and that later when he built Crow's Nest on the other side of Buzzards Bay one of his chief joys was in his splendid collection of pictures.

In the Gilder studio, too, St. Gaudens modeled one summer — among his subjects the wife of ex-President Cleveland. Vincent du Mond and Guy Rose also felt the charm of this workplace so filled with the ghost thoughts of gifted people.

Charles Dana Gibson was a frequent visitor to the Marion colony, being particularly the friend of the writers, Mrs. Rebecca Harding Davis and her son Richard, whose first wife, by the way, Cecil Clark Davis, today is a portrait painter of prominence, having a studio in Marion. The sculptors Salvatore and Winegar have spent time in Marion in recent years.

About the Nonquitt colony I have not quite as much personal knowledge. I remember in my very young days driving with my father to Nonquitt to take back a repaired clock to R. Swain Gifford and learning for the first time of the number of noted people who found inspiration with him along this bit of New England coast. Today Walton Ricketson is perhaps the best narrator of the activities of this colony that I know. He and his sister were there many summers and there it was that he made the medallion of Louisa Alcott, who, with her sister, also had a Nonquitt workshop. Here Ricketson went boating with Harry Chase and Arthur Cumming. Benoni Irwin, the portrait painter, was his friend. Here he knew Twachtman, Sartain, Greenwood and Murphy, all well known artists of today; then pupils and friends of R. Swain Gifford. Mrs. Gifford, who was Miss Frances Elliot of New Bedford, a magazine illustrator and writer, oddly was a classmate of Mrs. Gilder's at Cooper Union, New York — only one of the links between the two colonies.

Again when very young I remember going to various houses and being shown beautiful pictures. S. Griffiths Morgan, Joseph Grinnell, Captain Thomas Nye, Captain William Blackler, Oliver Crocker, John J. Hicks, James Arnold, Samuel Leonard, Edward C. Jones and others made quite remarkable collections. Captain "Tom" Nye's particularly held many fine examples of American art and where these collections were not intact, in the homes of Howlands or Swifts or Hathaways or Stetsons or Cliffords, or Rotches and other descendants or relatives of the cultured owners of whalers and in the homes of men who had been influenced to buy when they had the opportunity, many worthy pictures by local artists were to be seen.

Perhaps I lived in a more or less artistic atmosphere. My sister illustrated and painted and we numbered many artists among our acquaintances and friends. At any rate my interest in the art of this locality has always been alive. I notice in magazines whenever illustrations are signed by home names and am immensely proud whenever I come across a picture by a person of whom I know, in some home, gallery or museum.

But when I started out to write this paper I decided I had a most superficial knowledge of the subject. I still have only a part of the story learned, though I have done the best I could with the limited time at my disposal.

Perhaps you would like to know what some of my sources of information have been.

In the Free Public Library in New Bedford there is a splendid collection of local work on the walls throughout the building — two dozen or more painters, illustrators, sculptors and wood carvers from this vicinity being represented. Every picture in the lecture room is the result of

local ability. Besides this, through the kindness of assistants a great amount of data is at one's service. The Standard and Mercury have published many accounts of local exhibitors; art magazines and books have much about them and photographs of originals are to be seen.

In the Old Dartmouth Historical Society rooms are many portraits, only two of which I believe are signed. There are also among other paintings a marvelous Arctic sunset by Bradford, a beautiful Bierstadt of the island of Cutthunk, one of Wall's valued historical paintings. A fine marine of Charles Gifford's, an odd Van Beest, a wharf scene by Percy E. Cowen, some characteristic Benjamin Russell whaling prints, a few sketches by H.H. Crapo and at the time I went last an exhibition of Clifford Ashley's unusual skill.

One should also go to the Swain Free School to find out about local art. The money for the maintenance of this school was left by William A. Swain, for whose son Robert Swain Gifford was named. It was incorporated in 1881 and now has courses in general and normal art — arts and crafts, design, architecture, jewelry and metal, ceramics, painting, sketching, modeling, etc. Harry A. Neyland, a well-known artist, is the director and former directors and members of the faculty have shown marked ability. Here are held exhibitions from time to time of posters, paintings, arts and craft work of the school pupils and of artists outside and once a year the Swain Camera Club displays its talent.

Up to last year there has been for several years the New Bedford Art Club's exhibition to attend. This was usually held annually at the end of the year in the old bank building at the foot of William Street, New Bedford, or in the Gas Company's hall and was open to the public. The Art Club was originally formed by Herbert Bryant and Walton Ricketson, its aim being to bring together men congenial along the line of art — art lovers, amateurs and professionals — and to exhibit.

In 1921 the New Bedford Society of Fine Arts was formed with John H. Clifford president. The aim of this group of enthusiasts is to encourage art in the community and find a permanent exhibiting place for the works of art that are constantly being created and for the treasures that may be bought or loaned by New Bedford people. The first public exhibition of this society was held in December, 1921, in the William J. Rotch house and opened many eyes as to the extent and fine character of the best art work in New Bedford. More than 200 canvases were shown.

There is a great need here of a permanent exhibition gallery. When Bierstadt, Bradford and Van Beest were painting their work was on sale or exhibited by Charles Hazeltine and James Lawton, the gathering places of art folk, all displayed the work of local celebrities — the Giffords, Chase Eldred and others. When the King of Hawaii visited New Bedford in 1874,

pictures by more than a dozen local artists were loaned by Leonard Ellis from his stock for the purpose of adorning the king's apartments in the Parker House.

What store here today could produce such an exhibit? Today the New Bedford Free Library, the Swain Free School and the Old Dartmouth Historical Society rooms are the only places where exhibitions are held throughout the year and the space in each is limited. There is certainly need of a permanent gallery. Its influence might be tremendous. Charles Gifford's hand thrilled to use brush and palette when, as a boy of twelve, he saw an exhibition of Bierstadt's paintings. In Richard Canfield's gambling houses the redeeming feature was the assembling there of magnificent works of art. Canfield was born and brought up in New Bedford during the golden age of art here. The influence of early environment perhaps has much to do with his great hobby.

In Fairhaven the Colonial Club is following the thought of the New Bedford Library trustees and in the Coggeshall House are pictures by Fairhaven artists — Bradford, Eldred, Charles and R. Swain Gifford, Miss Elizabeth Delano, Frederick H. Hitch and Percy E. Cowen.

In the Fairhaven Town Hall can be seen the work of Bradford, Eldred and Charles Gifford. And this brings up an incident occurring at the end of the afternoon I spent in the studio of a prominent New Bedford artist. I was waiting for the Fairhaven car and beside me was a Fairhaven man whom I had met a few times. Full of my subject, after a brief discussion of the weather, I launched forth with "Just what are the pictures in the Town Hall?" He appeared a little startled, then answered regretfully, but very reasonably, "I really don't know. I have been away so much this winter and anyway I generally go to the Olympia." It hadn't entered my head that there were movies in the Town Hall at that time.

I have also seen some of our fine local paintings in their old and new homes and have inquired of friends and relatives, a most fascinating way of informing myself about local art. I have interviewed various artists themselves. Artists are the most graceful hosts and hostesses. Miss Elizabeth Delano's placard saying "Studio visitors welcome" truly expresses the attitude of all whom I visited and such interesting realms were opened to me as I sat before the hearth fires of men who spoke of R. Swain Gifford as Robert, or moved about the studios noting gems of art that had been given by their creators or listened while my hosts reminisced or talked illuminatingly of their work and the work of others. A paper could be written about each of such interviews and I hate to have to slip over these pleasant hours to the summary that you all expect.

The artists of whom I speak have painted during a period of over a hundred years. I apologize to the subjects of the following resumes if any unkind criticism is given, for, with Socrates, "I deem it unjust for anyone, no matter what his position may be, to pass public judgment on the artistic merit of the work of another in any field of art." The difference in the tone of press notices 25 years apart has drawn my attention to the unfairness of such procedure more than once.

William A. Wall stands out of the past as a portrayer of the townspeople of Old Dartmouth and nearby settlements, and of historical scenes connected with them; and Benjamin Russell as the accurate delineator of the ships which brought to this community her early glory.

Wall was the son of an Englishman and was born in New Bedford in 1807. Early in his twenties he left his trade of clock and watchmaker to paint, having no master and preparing his canvases and even his brushes himself. Later he studied in New York and later in Philadelphia under Sully. In 1832 he went to Europe, to Paris and to Italy, but strange to say, his work after this was not as good as before, according to some art criticisms. His local paintings, "Birth of the Whaling Industry" in the New Bedford Library and "New Bedford Fifty Years Ago" (the original of which is owned by Miss Amelia Jones) are best known, though there are many others. His portrait of himself now in the Old Dartmouth Historical Society rooms and of N.P. Willis (the poet who married one of the Grinnells) now owned by the New York Historical Society are examples of his best work in this line. Of the portraits painted in this locality three or four generations ago practically all were by Wall.

Benjamin Russell, the son of an important whaling merchant, made the careful drawings and water colors of whaleships that you may see in old homes about here and among the treasures of collectors. Zephaniah Pease has some fine ones. Russell's sketches show exact knowledge of rigging and sail and hull as well as historical incident. He gave information which helped Van Beest, Bradford and Gifford complete their three famous whaling pictures (based, some say, on old English prints) "The Chase," "The Conflict" and "The Capture" (seen often on postcards.) Collaborating with Caleb Purrington, a Fairhaven painter and decorator, he worked out "The Panorama of the Voyage of a Whaleship around the World" which attracted much attention. He haunted the wharves with his sketch book and most of his work is in pencil, washed in with india ink, finished with a fine brush point and pen and delicately tinted.

Chronologically speaking the next important artists to be considered are Albert Van Beest, William Bradford and Albert Bierstadt.

Albert Van Beest, born in Rotterdam in 1820 was an ex-officer in the Dutch navy, a friend of royalty, well educated and traveled — coming to

America age of 25. He was "thoroughly trained in art, but with no great talent," Isham says in his "History of American Painting." He was the master of William Bradford and I have been told his studio where he worked with Bradford and began R. Swain Gifford's instruction was on the land at the south terminus of Main Street, Fairhaven. Afterward his studio was in the Ricketson block, Union Street, New Bedford. Winters he spent mostly in Boston and New York where he died only forty years old. Some good paintings by Van Beest are owned by the Misses Leonard in Oxford.

William Bradford, Fairhaven's most distinguished artist, was born in the northern part of the town in 1823, a Quaker, destined to be a marine artist whose paintings have been hung in Windsor Castle and in art galleries all over the world and who numbered among his friends the big men and women of his day in England, France and America. Beginning by painting ships in Lynn harbor and on the coasts of Labrador and Nova Scotia, he felt the urge of the Arctic region and exploring this with Dr. Hayes and others was the first artist to represent truthfully the icy splendors of the far north. His pictures and photographs of this region are remarkable. Besides working with Van Beest in Fairhaven and New Bedford he had a studio in New York. He traveled much but always spent his summers in Fairhaven where his daughter now lives. On his grave in Riverside Cemetery, Oxford, is a boulder brought south by Peary, a fitting memorial for the "Artist of Greeland."

Albert Bierstadt was born in Germany in 1830 but he was brought to New Bedford when he was two years old and grew to manhood here. He went to school with my first school teacher, Mrs. Knight, and she used to tell how clumsy he was — always tumbling up the aisles — never knowing his lessons, and a boy who no one thought would ever amount to anything. He early developed ability in drawing and, saving what he earned in a frame factory and from teaching water colors evenings, took up the study of oils in Boston. Many men, Captain Blackler, Captain "Tom" Nye and Joseph Grinnell of New Bedford, Peter Cooper and William Cullen Bryant and others, interested themselves in him and sent him to Europe where he aroused the attention of the leading artists. After his return to America from studying in Dusseldorf and Rome he went west and the Rockies figure in many of his later paintings though he did some work in animals.

Bierstadt received medals and decorations in most of the European countries and his pictures have commanded tremendous prices and enviable positions everywhere. I wonder if his "View on the Kern River" and "Sunset among the Sierra Nevada Mountains" in the Hermitage, St. Petersburg and "Great Trees of California" in the Imperial Palace, Berlin are still in place. Several of Bierstadt's pictures are owned hereabouts. William C. Hawes has the beautiful Lake Lucerne that he painted for Captain Blackler and Miss Dana has one. "Sir Donald," "Selkirk Range

near Canadian Border" and "Sunset on the Platte River" are in the New Bedford Library and familiar to most. In the Corcoran Art Gallery and in the Capitol at Washington are fine examples of his work and no one from here can help feeling proud to know that he always had a great affection for New Bedford, the city of his adoption and that we may claim the great artist as our own.

After this the other artists to be considered form a large group for these men brought in the golden age of art in southeastern Massachusetts. A.P. Ryder, R. Swain Gifford, Charles Gifford, Clement Swift, William Ferdinand Macy, William Starbuck Macy, Harry Chase, F.D. Millet, Arthur Cumming and L.D. Eldred are now dead, but Walton Ricketson, Miss Elizabeth Delano, Dwight Tryon, Dodge MacKnight, Frank Brownell, Louis Richardson, Eben F. Comins, Henry S. Eddy, Clifford Ashley, Arnold C. Slade, Percy E. Cowen and others bring us to the present day and all do their part in the production of noteworthy art.

Perhaps the work of no New Bedford artist is creating quite as much of a furore at the present time as that of the late Albert P. Ryder. Born in New Bedford in 1847 he moved to New York at the age of twenty but came back here at times and many will recall this gentle recluse as he dreamily walked the streets or wandered about on moonlight nights. He studied under William E. Marshall in the metropolis and at the National Academy and while there was a victim of a terrible sickness when his fellow students took turns watching with him. One of these students, a New Bedford artist, told me that Ryder was never the same afterwards — always a man of moods, very like those of his greatest friend, Blakelock. Most of Ryder's work was done during the last quarter of the last century. A few bits of landscape and still life seen through temperament. His worst paintings are very bad, according to an art criticism published in 1905, but it adds that "his best, to those to whom symbols appeal give a delight unlike that from any other source."

Most of his paintings are full of suggestion, mystery and delicately graded color. There is about them the vivid incoherence of a dream. Until recently Ryder's pictures have had no great market value. Now they are worth thousands of dollars and are worthy of being stolen as they journey from one exhibiting place to another. In Frederic Fairchild Sherman's lately published monograph on this artist true appreciation of the man and his work is expressed. Mr. Sherman has included reproductions of some 25 of the 150 pictures known to exist but these give no idea of his beautiful color work. His "Moonlight at Sea" in the National Gallery at Washington appealed to me.



R. Swain Gifford is given a place among America's greatest artists. He was born on Naushon, his father being boatman to William Swain, then the island's owner and founder of the Swain School, for whose son he was named. When a young boy he came to Fairhaven and spent his spare moments sketching on bits of wrapping paper with stubby pencils, whatever took his fancy. Van Beest, catching sight of the boy drawing a bit of the waterfront near the studio, watched him, then gave him better materials with which to work and soon perceiving the talent in Gifford, trained him. Later Dr. Ricketson took an interest in him, when he worked in Van Beest's and Bradford's studio in New Bedford and sold enough of his paintings to give him a start elsewhere. He went to Boston to study for two years, then established himself in New York. He made trips down to the Maine coast to Grand Manan and Mt. Desert in the company of other artists; to California for studies which later appeared in Picturesque America and also made extended trips abroad to Europe and northern Africa with such men as Louis C. Tiffany, Edwin Abbey and Frank Millet. His last years were spent in New York and Nonquitt. R. Swain Gifford introduced to art the windbent trees and changeful marshes of New England. He was the first to realize their picturesque beauty. His work is strong, accurate and full of the neutral tones with which we are familiar or with the rich color of foreign settings. His etchings have also won the highest praise.

In speaking of Walton Ricketson born in New Bedford of fine old Dartmouth stock, his personality is so delightful, his talent so evident, his reminiscences of such great interest, that a visit to him is like beholding a desired tapestry wherein it is hard to tell what charms the most, the design, the coloring or the skillful weaving. Moving about Ricketson's studio, here is a bust of Thoreau, another of Emerson, another of George William Curtis, another of Robert Ingraham, another of Bronson Alcott — medallions of Charles Gifford, of Louisa Alcott, of Mrs. Edmund Grinnell — his own work — all friends and neighbors of this sculptor who so skillfully moulded clay to express the nobility, intelligence and beauty of their features. Ricketson's exquisite Dawn is here too (the Dawn that built at least two of his studios) — and the equally beautiful Twilight, and on walls and here and there, everywhere — are pictures by his artist friends of whom he talks so delightfully. Of himself he says little — he does not have to; his work speaks for itself.

L.D. Eldred, born in Fairhaven over 70 years ago was one of the interesting artists in this vicinity. In late years we have known him chiefly through his personal recollections of renowned artists and by his etchings — the largest plates now executed in New England — the most popular at present being his series depicting old whalers and harbor scenes and the frigate Constitution. The many beautiful pictures in oils and water colors which he did before he began to etch — now mostly in private collections — are not forgotten however. Views along the coast — landscapes — impressions of Spain, Italy, the Mediterranean and northern Africa, all show his ability as an artist, and his love of color and harmony. His study under William Bradford, in the Academy, at Julian's and elsewhere, and his native skill and intelligence all combined to make his work rank high among that of New England artists. His wide acquaintance with art folk, his frank opinions, his evident individuality, his courtesy, his modesty made him a most interesting man to be interviewed and I feel myself fortunate to have had the personal glimpse of him before death took him only this last year.

Across from the Pine Lawn Sanatorium in Acushnet, a grove of spruces almost hides the late home of Clement Swift — one of the best equipped artists of this locality. With wealth and culture, an inheritance, he received a splendid training abroad under the French masters, among them Harpignies, lived in Brittany for some time with celebrated artists and his paintings were exhibited yearly in the French Salon. Some of his work was sold abroad — but little here — his father hoarding in one room in the Acushnet home, I have been told, whatever the artist sent across the water. Whatever canvases I have seen of his have been large. The two in the lecture room of the New Bedford Library are typical. He was fond of animals and portrayed them well. His sister, Mrs. Thomas Knowles, has some of his work.

Charles H. Gifford, a cousin of R. Swain Gifford, was born in Fairhaven in 1839. As a little girl I remember his tall, lean figure, white flowing beard and kindly face and his cordial reception of my father and me when, on Sunday afternoons we occasionally found our way to his home in Oxford and climbed the white tower to his studio that overlooked the bay. I remember being chiefly interested in the reproductions of old-time furniture that he enjoyed making — but as I grew older I began to appreciate his pictures. With little instruction, but real talent, he did fine work in both oils and water colors. He was a shoemaker by his father's wish, a soldier in the Civil War from a sense of duty, but from the age of 26 when he sold his first picture he devoted his life to art. His pictures are mostly views of New Bedford and Fairhaven from the water and of the picturesque islands that we see from the bridge and marine views made off this coast and that of Maine and about the British Isles.

Harry Chase, born in 1853 in Woodstock, Vt., was one of the greatest marine artists of his time and many summers he spent running in and out of the harbors about here, on his yacht "Bonnie" sketching and painting. Nonquitt and New Bedford knew him well and several of his paintings are owned here. "The Homeward Bound Whale" is a well known picture of his and "Making Port", now in possession of Ned Stanley, is famous. Chase had studied in Germany, Holland and France under celebrated artists but came here from St. Louis. Just how far his skill would have carried him we cannot tell, for he became insane and died when only forty.

William Ferdinand Macy was well known during his day as a colorist. Paintings of still life that I have seen as well as his landscapes, show his ability along this line. He, however, was not a prolific painter.

William Starbuck Macy, on the other hand, did much as well as big work. His landscapes are considered distinctive. He was born in New Bedford in 1853 and studied in New York and Munich four years. He sketched in Minnesota, Dakota, Bermuda and elsewhere. He had a studio in New York and a New Bedford workshop which is still called "The Studio" in the yard of Edward H. Hicks on Cottage Street just south of Grove. (Louis Richardson has one of Macy's celebrated winter scenes from the Edward Haskell Estate.)

I can remember Arthur Cumming, tall, lean, interesting, as he used to come to the Friends' Academy to give us instruction in drawing. He always wore tweeds and was very English. Previously he had come from Exeter, England to teach drawing in the public schools of New Bedford and was also an instructor in the Swain School. His training as an architect is evident in the exquisite drafting of his subjects — two that Walton Ricketson has shown this especially well — water colors of Exeter and the Thames waterfront. Cumming's landscapes were not very good at first, but after studying with Charles H. Davis for a season his work was considered excellent. He resided in Fairhaven, but a few years before he died he left there for Chicago.

Frank D. Millet was born in Mattapoisett and was a boyhood friend of Henry H. Rogers with whom he spent many pleasant hours aboard the Kanawha later in life. Millet was a subject painter. His pictures were always restful, harmonious, balanced — and when you see them you know at once the artist had a healthy man's pleasure in color and fluency of line. The pictures are mainly of Puritan and early Victorian scenes, portraying wholesome domestic life. "The Black Sheep" in the lecture room of the New Bedford Library is a fine illustration of his brush work. He also did portraits — Mark Twain among them. As a mural decorator Millet had merited fame. He looked out for the Chicago World's Fair painting and his mural work in the Pittsburgh bank, Minnesota state capitol, Cleveland Trust Company and Baltimore custom house shows his talent. He was

returning from abroad with plans for the wall decorations of the New Bedford Library when his ship, the *Titanic*, sunk and his life was lost.

Dwight W. Tyron was born in Hartford, Conn., in 1849. As a young man he was a salesman in a book store, reading art books in every spare moment. He was musical and a fine penman. Then he took up the brush and at 24 retired from business life to paint, taking pupils till he had earned enough to go to Europe in 1874. Here he studied for seven years under Daubigny, Harpignies and others, taking stiff courses of instruction for discipline and painting outdoors summers. His pictures were hung in the Salon. Since 1881 he has wintered in New York where he has a studio and spent the rest of the year mostly at South Dartmouth. Here he makes sketches and gets the inspiration for most of his pictures. His pictures are mainly New England landscapes and are marked by truth of form, vigor of drawing and complex color values. He is a master of dawn and twilight setting. His subjects are considered not only scientifically or intellectually but poetically and are full of spiritual expression. Two photographic copies are in the New Bedford Library and original pictures are in the big galleries everywhere. The Freer collection in the National Gallery in Washington includes dozens of his canvases. His work has always been readily sold. A local friend of the Tyrons said that she saw the artist make two sketches about 6" x 8" one day for which he was promptly given \$800 apiece and another, a little larger, sold for \$1500 before it left the easel.

It was while going through Mrs. Jack Gardner's home one day with my mother that I realized Dodge MacKnight's connection with New Bedford. I was so surprised as I stood surveying an impressionistic bit of work of his to hear my mother say: "There, I remember the first time I ever saw Dodge MacKnight's pictures. He had a studio in the Folsom building and he wanted your father and me to come down and see something he had just painted. I think it was called 'Hell'." Dodge MacKnight's mother was a New Bedford Davenport and after her death he came here from Providence to visit his uncle. He got the commission to do the drop curtains and scenery of the New Bedford Theatre, then joining a local group of art lovers he painted two water colors which were exhibited and seen by Charles Taber of Taber Art Company, who ordered 100 of them, then gave MacKnight employment in his factory for making art goods. Here MacKnight would make a landscape, girls copied it and he put on the finishing touches. He went from New Bedford to Paris to study, through the help of his room-mate, the organist, Allen Swan, who advanced \$600 a year for four years. He studied in Paris, then went to Algeria where he began to develop a style which was fully decided upon later when he traveled in France and Belgium. He was a pioneer among impressionists. He came back to America in 1898 after traveling and painting in London, Spain and the Alps. He was with Charles Davis in Connecticut, then settled at Sandwich. Yearly exhibitions since show his impressions of

Jamaica, Newfoundland, the White Mountains, Mexico, Utah, Colorado, Maine, California and elsewhere, especially Cape Cod. He has exhibited in New Bedford. In 1916 his watercolors were bringing \$450 apiece.

Franklyn P. Brownell grew up in New Bedford, studied in Paris under Bourgereau and Monet and while there became intimate with a Canadian whose father secured him a position as headmaster of the Art School of Ottawa. This position he held for years, giving it up to take private pupils and devote more time to painting. He does a great many portraits of members of parliament and, since the first of the Great War, of soldiers. Landscapes, too, grow beneath his brush, some being of semi-tropical scenes, done while he spent some time about the Caribbean. His exhibitions are rather notable affairs. When I asked why his work was not exhibited here, it was explained to me that the duties were extremely high on works of art coming over the Canadian line and it is hard to get them shipped satisfactory and as his pictures are in demand were they are, he has not felt the need of looking for a market elsewhere. Still we would enjoy seeing the work of this son of our land. (Dr. Shockley has some of his pictures.)

Miss Elizabeth Delano of Fairhaven likes best to do portraits and as I recall my visit to her, certain ones of her mother, Miss Melora Handy, of young "Bill" Tallman, of Dr. White's father, John I. Bryant and Roosevelt stand out in my memory. This winter she has completed a picture of Mrs. Coggeshall, which may, perhaps, find its place in the Coggeshall House. I myself, however, enjoyed most her flower studies such as those of peonies, cosmos, mountain laurel, wild white magnolia — all of which she picked in her own garden or gathered in the woods and fields wherever she happened to be. A cluster of peaches from a tree she raised herself, a glimpse of Pease's buttercup meadow with its masses of blue flag, apple trees in bloom on the Laura Keene farm, frames which she colored herself, bits of wood carving, the charming frieze in the living room and a study for the frieze she made for the late Warren Delano's house in New York state, of chrysanthemums from the Rogers greenhouses are among the delightful things one likes to recall after having seen them in her home. Miss Delano studied at the Academy and League in New York and at one time had a studio in Boston. The winter before last she spent in Orlando where she exhibited.

Louis Richardson to me is one of the artists of whom we have most right to be proud. Ricketson ranks him with William Starbuck Macy as the greatest landscape painters born in New Bedford. Richardson is an inspector of plumbing and much of his art work is done evenings from sketches mapped out while at Smiths Neck on his holidays. He is a painter of marshes, of sea water and sand dunes of brooks running through tidewater meadows, and of cloud flecked skies. His earlier work — soft, warm — reminds one of Inness. His present work, sunshine and lighted

clouds and opalescent day dreams, has a more modern note — some of them done with oil sticks instead of with brush and tube illustrate this particularly. But all are Richardson's own, showing Richardson's individuality and inspired genius and make one marvel that the man who created them is self-trained with art only as an avocation. "At the Edge of the Woods" in his earlier style is in the New Bedford Library.

Eben F. Comins, born near Boston, related to New Bedford people, studied in Boston and Paris, organized the School of Design in Minneapolis, then came to the Swain School after it had been closed for a year, reorganizing it as a school of design purely. He had a studio in Boston at this time, studied at Harvard and taught a new theory of color, then went abroad and copied the old masters.

He left New Bedford, taught at Wellesley and in Boston and in Gloucester where he had a studio also; then went to Los Angeles where he painted "The Two Sisters" and other much praised pictures. He now does not teach but lectures and paints portraits.

Henry Stevens Eddy, whose father was born here, last year gave an exhibition of his painting in the New Bedford Library. He is a grandson of the wellknown artist, Henry C. Stevens, has studied under Twachtman; Volk and George Elmer Brown and now has a studio in New York. He has painted some in this neighborhood which he considers even more picturesque than Provincetown where he spends his summers.

Arnold C. Slade was in my class in grammar school and I knew he attracted my attention for two reasons. He was good looking and he was related to the Slade spice folks. He studied art in New Bedford and elsewhere, some of his work showing the influence of his French master, Laurens. He has been a prolific painter and has done splendid work in making Biblical pictures. His last exhibiting here in Philadelphia, Boston and other places of which I know was just before the Great War when he sold several vases to big collectors. His subjects are varied but his pictures are all clear and vibrant in tone. "The Waifs" is a conspicuous picture in the New Bedford Library lecture room. Many scenes are set in Jerusalem, Tangiers, Constantinople, Normandy, Brittany, Venice, Egypt and Rome and all show his ability. At the opening of the war he was in France and stayed there helping out wherever he could. I think he has returned to this country since but lately has been in Tunis and has accepted a two-year commission from the French government to do some kind of special work. A series of Tunisian pictures by him were published this winter in Scribner's.

Clifford W. Ashley, a New Bedford boy, early felt the inspiration of the wharves. He studied in Boston and under Howard Pyle. Then, deciding to make a whaling voyage he secured a commission from Harper's to write and illustrate a story, "The Blubber Hunters." This attracted much

attention. He has illustrated for other big magazines and painted other things besides whalers and wharves, and cooper shops, and sailmakers — for instance, bits of color in Jamaica and quaint spots in Harper's Ferry — but New Bedford and Fairhaven will always feel an especial interest in this artist whose exceptional talent has added to their fame because of his pictures of the most romantic phase of their history. His studio is in Fairhaven at the foot of Washington Street and he has frequent exhibitions of his work in the big galleries. There are pictures by him in the New Bedford Library. Many of his paintings are of the Charles W. Morgan, the last of the whalers.

Another lover of the sea and ships is Percy Cowen (signed Perc E. Cowen.) Born in Fairhaven and attending its public schools he early showed signs of talent. He went to the Swain School, then to Boston and New York. He also spent a while in Europe with Bancroft Winsor. He comes of whaler ancestry and loves the sea, especially during the fishing season at Martha's Vineyard. He illustrates for Harper's, Collier's the Metropolitan, Cosmopolitan and other magazines and does advertisement pictures too, I believe. He numbers among his friends such artists as Harrison Fisher, Montgomery Flagg, Clare Briggs and McCutcheon. One of his paintings is in the New Bedford Library.

The ships painted by Ashley and Cowen are quite different from the set, studied views of whalers that were painted in other days. These older pictures were done as many of their owners liked them — broadside with all sails set, the owner's flag and the name very plain, every rope in place, every wave rippling with Marcellian regularity. These ship paintings are seen everywhere hereabouts. They were mostly done abroad cheaply in English and Italian seaports.

It would take too much time to continue with as complete resumes of the work of other people of this vicinity who have something to do with art. I will only append an alphabetical list of such people as I know or of whom I have been told, giving a few notes. In this list are the names of scores of amateurs and professionals whose work shows promise, who have really done good things at times, who are interesting in one way or another, who might have achieved real success, if they had made art a vocation or if ill health had not barred the way to great attainments, and with them I give the names of others who may be considered by many as being as worthy of more lengthy summaries of their work as some of whom I have already spoken. I haven't been able to verify the data given in every case.

Thomas B. Aiken has painted some — but business takes his time. What there is of his work is said to be good.

Charles Alden, the sculptor of the Sylvia Ann Howland bust in the

library did a whaleman group. He had a studio at the foot of William Street and organized the Paint and Clay Club. He is now in Boston.

William Baylies studied in Paris. He showed promise as a young man.

Clarence Braley does decorating of all kinds of artistic work. He also does delightful water colors.

J. Franklyn Briggs did good still life work before he made business his profession.

H.P. Bryant in a pleasant studio behind his home does family portraits and landscapes. He "dabbles" as he calls it for pleasure when not occupied in his business affairs.

Franklin Burnham painted in Mattapoisett and exhibited.

Beatrice Burt studied in Paris. She does exquisite miniatures.

Henry Burt, her father, does water fowl in half relief. He possesses some fine paintings.

John A. Chase studied under Clement Swift. Art is a side line with him. He has exhibited.

Theodosia Chase does black and white studies — also photographs.

Albert Cook Church is extremely clever and versatile. Painter, writer, lecturer, an authority on various naval subjects and a specialist in camera studies, having a wonderful collection of deep sea photographs.

John H. Clifford, a lawyer, who does good painting, has a fine war poster collection.

Mrs. Colyar does pastels and water colors to sell.

Henry H. Crapo, "a good artist lost to the world when the street railway claimed him." It has been said of him by a big artist: "He draws, paints and etches delightfully."

G. Cree painted some.

R.N. Crowell also has painted. One of his pictures is "Shore Scene."

Mabel Davis, member of the Swain School faculty, has one flower studies china painting and stencil work particularly well.

J.O. Eaton painted "The Greek Water Carrier."

Gabriella T. Eddy painted "Rock Study."

William E. Ellis, formerly clerk in Wentworth's clothing store, painted some. Ill health sent him to Sassaquin. Then he left the city.

Adolph Frederick, Albert Steffin and Floyd Cary are decorators at the Pairpoint — all with ability.

P.J. Fournier painted some.

C.G. Griffin, in Browne's Studio, painted "The Head of the River" that is in the New Bedford Library, among other things.

Arthur G. Grinnell, who has a studio on Hawthorne Street, does interesting wood carving. His sister, Mrs. Morgan Rotch, painted and also her sister-in-law, Miss Mary Rotch, had a studio on the Rotch place near Union Street.

E.A. Haskins painted some. He is now in Providence.

Charles Hazeltine kept an art and music store in New Bedford. He had a fine taste in engravings and invented a colored plaster. An exhibition of "Narcissus" caused his leaving here. He went to Providence and Pawtucket and developed his plaster work, the secret of which died with him.

Frederic H. Hitch, who fought in the Civil War, kept a private school and tutored in Fairhaven. He did charming pastels.

E. Hervey did some work. He exhibited at the Rotch House exhibition in December, 1921.

Edward Hindle — the son of a carriage painter — was a young man of great promise who died. Mr. Bryant has a painting of his.

Dr. Irish — as some one said — "before he drew teeth he drew pictures" many of animals. He continues his work in oils now, doing many portraits.

Benoni Irwin was a portrait painter in Nonquitt colony who did noteworthy work. He painted Joseph Grinnell, Gilbert Allen, Walter Ricketson's sister, Miss Elsie Howland's father and others.

William Wall, of course, did most of the older portraits we see.

Chester Harding was a still earlier portrait painter of people here and Charles Martin did beautiful crayon portraits of Mr. and Mrs. Daniel Ricketson, Captain Joseph Delano and others. Some portraits are by a Hathaway, possibly the son of William Hathaway, Jr., who was a pupil of Bierstadt. Then there are portraits by more famous artists occasionally seen here. William Mosher of Fairhaven, who gave first instruction to Eldred, also did some portrait work. Dunskee was a skilled ambrotype artist about 1861 — here — who did Thoreau while he visited in New Bedford.

A.F. Kleinenger, by profession a lithographer, an instructor at the Swain School at one time, married Frances Gifford, daughter of R. Swain Gifford. He paints extremely well. His studio is in New York. He summers in Nonquitt.

Joe Landers, bookkeeper in Driscoll, Church & Hall's, did good crayon work. He gave up business and then went back to it.

Mrs. Larson did some water color work.

Arthur L. Long has exhibited.

H.W. Mason, our former New Bedford Chief of Police, has artistic ability.

Thomas Martin has exhibited.

William McKenzie has exhibited.

Grace Milliken has given up work now on account of her eyes. She had a studio in Boston and did portraits and impressionistic landscapes.

T.B. Norris, 738 Pleasant Street, New Bedford, paints.

F.C. Parlow, a Marion man I believe, then a fireman in New Bedford, has exhibited.

Margaret S. Pierce, sister of Mrs. Benjamin H. Anthony, has a studio in Epston. Portraits done by her are owned by New Bedford residents. Her "Dancing Lesson" is a charming work in oils in the lecture room of the New Bedford Library. Miss Pierce studied in Boston, Paris and Holland. Her pictures are said to have fine feeling and show high technique. She has exhibited at the Swain School.

Thomas R. Plummer and his brother did unique and beautiful wood carving of fish and marine life, colored to suit subject. "Blue Fish" is some of his work in the New Bedford Library at the head of the north stairway.

Dr. W.G. Potter practiced but painted as a pastime. He did good work, chiefly marines.

John Ribchester has exhibited.

Mrs. Arthur Ricketson, wife of Dr. Ricketson, patron of art, has talent.

Miss Louise Ricketson, her daughter, who has recently exhibited in the public library, also has marked ability as a copyist in original work and especially does she show skill in the making of miniatures.

Clifford Riedell, a Marion boy, who lived in Fairhaven while he was an instructor in the Swain School, left and became art instructor at Smith College. He paints some.

Edmund Rodman's paintings are not very strong, perhaps, but loved by all who remember this kindly old man. I recall his coming to visit school and spending a whole session in one room drawing animal pictures on a small pad while he sat listening to recitations and passing out two or three of such pictures to the favored pupils when he said goodbye.

E.N. Russell has exhibited.

Lieutenant Simms, soldier, did a fresco in his own home and studied in the North Congregational Sunday school room, New Bedford.

Dr. Edward Sisson practiced and did water colors. One good one of a sunset on Lake Pasadena always pleased me greatly.

Nat C. Smith, architect, paints well. I have seen good Brittany studies by him. One is in the New Bedford Library.

Edward Stetson has ability.

Mrs. Anna Stone, widow of Francis Stone, has painted.

G.A. Swift has exhibited.

Isaac Walton Taber, illustrator in black and white, principally for the Century, some times for St. Nicholas, was a New Bedford man.

W.H. Tripp in the First National Bank paints.

Reginald Tribe, cartoonist of ability, lives in Fairhaven.

G.F. Wing has a studio at South Dartmouth. He does very good work. "Salt Works" in the lecture room in the New Bedford Library is by him.

Alden White, Long Plain, etches.

Thomas Milliken White and wife Gabriella, have done fine work in photography. Their pictures taken about North Conway are beautiful.

Frank Wood, curator of Old Dartmouth Historical Society Museum, has painted some.

Howard Wood has done artistic work in photography.

Dr. Leroy Milton Yale has painted.

Nicholas Yellenti, once a page at the Library, was a most promising pupil at the Swain School. He has exhibited. And there are many others.

Have we not produced or fostered art to an unusual extent in our community?

There is an appeal in our homey countryside, our salt water sunsets, our storied wharves. There is romance in our local history and the influence of the gentle folk whose homes dignify our streets is still felt.

I once piloted into New Bedford the grandson of Hiram Powers, the sculptor, this man himself an art instructor "born and raised" in Italy. His exclamations were fervid with enthusiasm. "Those iron gratings! Charming! Charming! How like my own Genoa." (and this was while we were passing along one of the water front streets between Middle and Union.) Well — we are picturesque. Old streets, old buildings, Fort Phoenix and Nonquitt ledges, Smith's Neck marshes and islands of the bay, they and much else are here for inspiration to wielders of brush and pen.

Of the art in St. Anthony's Church, in other beautiful buildings we see every day, of art expressed in Bela Pratt's "Harpooner" given us by William W. Crapo, and the Barnard monument, the creation of Zolnay, of art expressed in the etched ivory — work of our seafaring men — of which the Old Dartmouth Historical Society has such a splendid collection, of art in the public schools under the supervision of Miss Lucy Bedlow and her predecessor, Mrs. George Batchelor — both of whom do especially delightful watercolors — nothing can be said here.

"The Art and Artists of This Vicinity" is, indeed, a title for a book.



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